

STRATEGIC PLAN SUMMARY

FGM has a strong commitment to an inclusive and rigorous planning process to further its mission to “*inspire and educate a diverse audience on Connecticut’s art, history, and landscape, with special emphasis on the Lyme Art Colony,*” and has just completed the fourth year of a five-year Strategic Plan (2001-2005). Planning is an active, year-round process involving a 13-member standing committee of trustees, community members, and senior staff who meet bi-monthly as a Strategic Planning Committee. To guide the plan’s development, FGM undertook extensive self-study and outside assessments that included a two-day trustee and staff retreat in January 2001, to reflect upon future opportunities and directions for FGM, and another session with regional planners who presented data on population trends and economic development issues. FGM invited representatives of community organizations and elected officials to participate in several of its meetings to assure that FGM will be responsive to regional needs. When Strategic Planning Committee members were asked to describe what they saw as the values and features of FGM in the years ahead, three major themes emerged: a) to set high aspirations for the collection and develop specific goals for their realization; b) to strengthen educational services that support a lively visitor experience; and c) to achieve higher levels of diversity amongst stakeholders. The Planning Committee regularly assesses progress in the plan; compares projected to actual timetables for actionable items, and considers revisions. Senior staff members, the Museum Director, and committee chairs report on progress. Guided by the board/staff retreat, the Strategic Planning Committee embraced its assignment of preparing a Strategic Plan for 2001-2005. Currently, the committee is updating and extending its Strategic Plan and will report its progress at the next meeting of the Board of Trustees.

Key components of plan. The entire Strategic Plan is closely tied to furthering FGM’s mission, with five broad institutional goals (Education, Audiences, Facilities, Collections, and Institutional Advancement), and objectives for each goal. Each objective is supported by strategic recommendations with actionable timetables. All of FGM’s institutional goals align with the goals of this Museums for America project. • **Education Goal:** *To place education at the center of the Museum’s public services.* Strategies include: 1) Deepen the educational content on the Museum’s website. 2) Seek new ways to incorporate the site’s fundamental underlying themes and ideas into the visitor’s experience. 3) Expand outreach programs to underserved and diverse audiences. 4) Develop learning activities that accommodate diverse learning styles and cultural perspectives. 5) Expand the Museum’s educational influence through participation in educational curriculum reform and innovative partnering. • **Audiences and Constituencies Goal:** *To build public awareness of the Museum as a family-friendly cultural destination.* Strategies include: 1) Use the Internet to promote a worldwide constituency of users. 2) Develop more consistent communications and graphics. 3) Increase and broaden attendance and participation among targeted diverse audiences. 4) Further collaborative relationships with the region’s cultural and tourism organizations. 5) Conduct audience research to measure audience response. • **Facilities Goal:** *To develop a visitor-friendly campus which combines historic and modern facilities set within an accessible natural landscape.* Strategies include: 1) Implement a site development plan that focuses on new technologies. 2) Restore and reinterpret Griswold House to role as boarding house for artists. 3) Reshape the visitor’s experience to integrate art, history, and landscape. • **Collections Goal:** *To add depth and stature to the Museum’s American art collection, with emphasis on the Lyme Art Colony.* Strategies include: 1) Build the American art collection through identification of priorities and cultivation efforts. 2) Undertake major collections digitization project to enhance public access to collections. 3) Consolidate archives and library resources into a new study center. 4) Research and document the history of the

Griswold House. 5) Interpret the collection in ways that are meaningful to the community and accessible to broader audiences, both on-site and via the Internet. • **Institutional Advancement Goal:** *To strengthen the Museum's human and financial resources.* Strategies include: 1) Invest resources in marketing, business development, and earned income practices to sustain continued financial health during a period of expansion. 2) Utilize current technologies to enhance operations and internal/external communications. 3) Build on the *Centennial Campaign's* success (launched in 1997 with over \$15 million raised to date), to earn the continued support of an increasingly broad donor base. 4) Launch a new planned giving program.

Many of the goals laid out in the Strategic Plan have been advanced significantly, and the Plan is progressing according to schedule. In June 2002, a new 10,000 square foot exhibition gallery and storage collection facility was completed, more than doubling exhibition space at the Museum, and allowing FGM to remove many of the administrative functions that once, out of necessity, resided in the 1817 Griswold House. Currently, the Museum is designing an exciting new interpretation of the Griswold House, which is the focus of this grant proposal. In addition, work has begun on reshaping the visitor's experience into one that integrates art, history, and landscape. Following an archaeological dig of the historic core of the campus, the grounds were returned to their appearance when the members of the Lyme Art Colony painted here. FGM conducted a comprehensive *Historic Structures Report* on the Griswold House to prioritize restoration projects to ensure the preservation of the house for future generations. In addition, the *Historic Structures Report* determined when improvements such as electricity and plumbing were installed, and detail functional use of the interior spaces over time. In 2002, FGM hired an expert to develop a furnishings plan for an innovative public presentation of the Griswold House as a boarding house for artists and as the center of the Lyme Art Colony, c. 1910.

Over the past five years, FGM has achieved profoundly higher levels of public service, resulting in higher visitation. Attendance has increased from 17,528 in '97 to 48,000 in '03, and audience characteristics are changing. While FGM's audience once was comprised mostly of older, retired people, today there is a much higher proportion of school children, college students, young families, minorities, and urban residents. With a campus-wide emphasis on barrier-free access, FGM is being utilized by the physically challenged to experience art, history, and nature in a visitor-friendly environment.

Concurrent with physical improvements, FGM has placed high priority on the educational objectives of its Strategic Plan, to further its mission by enhancing the educational content on its website, seeking ways to incorporate underlying themes into the visitor's experience, expanding outreach programs to underserved audiences, developing activities that accommodate diverse learning styles and cultural perspectives, and developing curriculum in line with state educational standards. Following an in-depth planning process, FGM staff and consultants have identified several themes designed to deepen our understanding of FGM's collections and its historical role as a center for American artists. The reinterpretation of the Florence Griswold House is the perfect vehicle to enhance the visitor's experience that is focused around the following five themes:

- The Lyme Art Colony and Artist Colonies in America
- Daily Life in a Boarding House, c. 1910
- Florence Griswold and the role of Women in American Life
- A Sense of Place: The Artistic Rediscovery of New England
- Connecticut and American Impressionism

**Museums for America
Project Narrative**
Presenting the Past: Interpreting America's Home of Impressionism

1. Project Design

The Florence Griswold Museum requests a grant from the IMLS Museums for America program to implement a completely new and innovative interpretation of the *National Historic Landmark* 1817 Florence Griswold House as a boarding house for artists, circa 1910. Entitled *Presenting the Past: Interpreting America's Home of Impressionism*, this grant will support the development of closely-related interpretive materials: exhibition tour scripts, an orientation video that utilizes a recently discovered period film, a 16-page guidebook that will be available in English, Spanish, and large print editions, and teacher pre/post visit packets. This project represents the Museum's highest institutional priority and will have long-term consequences for advancing its educational mission and serving the public more effectively. FGM is applying under the Sustaining Cultural Heritage category.

This project is designed to build upon the work of the IMLS Learning Opportunities grant that was awarded to FGM in 2003. Currently under development, the Learning Opportunities grant focuses on the use of the Internet to enhance access to FGM collections and educational resources around five key interpretive themes that express the Museum's core story and that are directly aligned with the public presentation of the Florence Griswold House as the center of the Lyme Art Colony. Together, these two projects will result in a fundamentally new public experience of the Museum available through either the Internet or in person.

Project Background

The reinterpretation of the Florence Griswold House has been guided by a formal internal needs assessment. Following an in-depth planning process, FGM convened a three-day colloquium of historians, art historians, landscape architects, exhibition designers and Museum staff to assess the educational potential of the Griswold House and to make recommendations regarding which aspects of the Lyme Art Colony story and Connecticut art history would be the most important to stress and explore at FGM. This group concluded that great potential exists to tell the unique story of the Art Colony and the life of Florence Griswold, and asserted that FGM could fill a niche that few other historic homes have successfully done by capturing the feeling of a community of artists in a particular moment in history. In addition, Museum staff has visited many historic sites to view their presentations and evaluate suitability for the Griswold House.

Interpretive themes of the Florence Griswold House, both on-line and in person, pivots on the following arts and humanities-based themes:

Theme 1: The Lyme Art Colony and Artist Colonies in America explores the history of the Griswold House as the center of the Lyme Art Colony and places it into the broader context of American art history, specifically the development of artist colonies at the turn of the last century.

Theme 2: Daily Life in a Boarding House, c. 1910. Unlike the large company-run boarding houses built in the mill and factory towns of New England, rural boarding houses were opened in family homes, often affording inexpensive lodging to the middle class people. The transformation of the Griswold family's home into a boarding house is a common story with an extraordinary ending. The history of this boarding house includes the distinctive personalities of Miss Florence, her domestic staff, and the artists themselves.

Theme 3: Florence Griswold and the Role of Women in American Life. Through the biography of the central protagonist, Florence Griswold, FGM is positioned to investigate the changing role of women during the late 19th and early 20th centuries in America. Her life also presents an interesting case study of a well-educated, unmarried woman's economic choices at the end of the 19th century. Other women featured in the Museum's core story include the largely Irish-American domestic staff, the wives of the painters, and in several instances, the female artists themselves.

Theme 4: A Sense of Place: The Artistic Rediscovery of New England. Although the Old Lyme artists drew upon their knowledge of European art, they also found inspiration, and refuge, in subjects suggestive of America's past which were available in abundance in the small village of Old Lyme. These include Colonial homes and churches, rustic barns, wooden trestle bridges and rural views.

Theme 5: Connecticut and American Impressionism. Informed and inspired by French Impressionists such as Claude Monet and Auguste Renoir, American artists imported the characteristics of the radical style while making it their own as they adapted it to American subjects. (See Appendix A for full descriptions of each theme.)

These interpretive themes are incorporated into every aspect of the new installation. The Lyme Art Colony collection will be utilized to animate the interiors of the Griswold House and tell the stories of the cultural life of the colony. It will galvanize the entire Museum experience around the many arts and humanities themes associated with the Lyme Art Colony. Key to the new presentation is the orientation room. The orientation video, photos and text panels will set the stage for the visitor experience by providing an overview of the core story and offer a glimpse of what they will experience in the House.

The exhibition furnishing plan outlines room-by-room specifications for placement of objects from the collection, as well as specifications for wall, floor, and window treatments. (See Appendix B for further detail.) It is based on extensive analysis of photographs, paintings, and the historical record that documents the details of the House's interior. Each room on the first floor will have relevant stories and lessons embedded into their interpretation, with key objects drawn from the collection that reveal the specific character of the boarding house for artists. The rooms will be arranged to suggest animation—as if someone has just left. The wide central hallway, which Florence Griswold used as gallery space to sell paintings and antiques, will have art colony paintings and drawings on the wall as if they were ready for sale. An artist bedroom, complete with documented furnishings and personal items of the artist boarder, will offer insights into the artist's personality. The parlor will be furnished to tell the story of leisure and entertainment during the art colony period. Florence Griswold's harp and piano will be on view. Miss Florence's bedroom will tell the poignant story of her financial struggle. Where she once lived a life of privilege as the daughter of a prosperous sea captain and had run of the entire mansion, Florence Griswold's private sphere was reduced to one room during the years of the art colony. The famed dining room, a room unlike any other in America and renowned for the landscapes painted directly on the walls by boarding artists, will provide the visitor with a glimpse into the camaraderie the boarders enjoyed as they gathered to share meals and exchange ideas about art and life.

Period room settings will convey the social history and the culture of an American boarding house as it evolved into the home of an art colony. The painted panels and other objects will, for the first time in nearly 100 years, be linked with the full historical context of a home that once overflowed with vibrant personalities of the art colony. The interpretive plan provides a flexible guide to assist the Museum in returning the Griswold House and the collection to their most important period as home to the art colony. Modern attributes (such as lighting) will be discretely located wherever possible and text panels and graphics will be kept to a minimum to retain the historic quality of each room. Therefore, the accompanying guidebook will be an important resource to the visitor to interpret the rooms and amplify key arts and humanities-based themes.

Designed to complement the interpretive themes explored on the first floor, the second floor will provide a self-guided exhibition entitled *"Just the Place for High Thinking and Low Living:" The American Art Colony at Lyme*. The exhibition will tell the story of the Lyme Art Colony from multiple perspectives ranging from the artists themselves to community members to scholars today. This long-term art and humanities-based exhibition will include over 100 objects from the Lyme Art Colony collection. It will feature many of the Museum's most significant paintings, including works created on the Griswold property by Childe Hassam, Will Howe Foote, Edmund Greacen, Charles Vezin, Lydia Longacre, Harry Hoffman, and others. These and other works will be juxtaposed with historic photographs, and excerpts from oral history recordings with those who stayed in the house or visited the colony. The exhibition will also include artists' materials, studio equipment, and reproductions of original letters and manuscripts that suggest the colony's interaction with the community. For example, the title of the exhibition is taken from a letter Childe Hassam wrote to J. Alden Weir describing the atmosphere of Florence Griswold's boarding house.

Interpretive Materials

The interpretive materials developed through this project are an essential means to communicate and present educational content in ways that will accommodate the different learning styles of our diverse audience. The materials are designed to incorporate a variety of new learning theories, such as Multiple Intelligences, in their attempt to reach the widest possible audience. The Museum requests funding from the IMLS Museums for America Program to support the creation of the following materials:

Exhibition Tour Script

A central feature of *Presenting the Past: Interpreting America's Home of Impressionism* is the development of an exhibition tour script that articulates the major interpretative content of the Florence Griswold House as a boarding house for artists in meaningful and engaging ways. The history of the site and the genesis of the Lyme Art Colony will unfold through a variety of means that support the historic rooms and exhibition galleries the visitors explore. The exhibition tour script will provide the information outlined in the key areas of understanding for each of the five interpretive themes. The Museum's Director of Education and Outreach will write the tour script in consultation with the Museum's curator and a team of outside consulting experts. It will form the basis for the docent training handbook, the public guide to the House (described below), the orientation film, and the teacher packet. The docent training handbook will include the tour script, object lists for each space, research and background reports, and bibliography for further reading. In these ways, the script will be manifested in a variety of ways to accommodate the widest possible audience of learners.

Visitors to the site will approach the House via the replanted historic garden and enter through the door off the side porch (the entrance favored by artists staying at the boarding house). They will enter an orientation room and have access to introductory information via a newly produced DVD, a selection of photo panels, didactic labels and their own copy of *A Guide to the House*. They will be able to explore the rooms in any order, but a suggested path will be outlined in the guide. From the Orientation Room visitors will have immediate access to the Artist's Bedroom where they will consider the refurbished room complete with a vignette that suggests an artist moving into the boarding house for a week or two of painting. The visitor then moves out into the Main Hallway to see how Miss Florence would use the space to sell both art and antiques to visitors and guests. A trained volunteer docent will be stationed in the hallway to facilitate discussion from the exhibition script and answer questions. Visitors will then experience the Art Colony Parlor and see the creative games and activities the artists enjoyed. From there they proceed to the Back Hall and view Miss Florence's Bedroom complete with personal affects from her life before and during the art colony. The tour concludes in the dining room where the artists left their legacy in the form of painted panels on all four walls. A second docent is stationed in this room.

The self-guided exhibition on the second floor of the House echoes the themes introduced on the first floor and provides additional primary artifacts accompanied by text panels and didactic labels. All graphics will be placed for easy viewing by both people in wheelchairs and the general public.

Orientation DVD

The Museum will produce a five-minute DVD that will play in the orientation area to serve as an introduction to the house. This film will introduce the major personalities associated with the house along with the key themes that will be addressed during their visit. The primary material for the DVD is black and white film footage showing the artists painting both in their studios and out-of-doors (a hallmark of the Lyme Art Colony), as well as the only known footage of Miss Florence. The two film canisters labeled "Lyme Artists" were acquired by the Museum at auction in 1998 (the existence of which was unknown up to then), and this will be the first professional presentation of this rare vintage material to the public. The film footage will be complimented by the Museum's collection of black and white still photography that shows the domestic staff, artist wives and other people important to the interpretation of the core story. This DVD will also include new footage to demonstrate how the rooms of the boarding house were lived in by the artists and Miss Florence. Costumed actors will be filmed in the historic spaces engaged in theme-specific activities. All of the interpreted areas on the main floor will be included in the DVD to prepare the visitor for their exploration.

The DVD's script and musical score will set the tone for the visitor and provide them with a discreet threshold to the past (all images will be in black and white). This project also allows for the two reels to be digitized both for archival purposes, but also to prepare for use on the Museum website and within the online exhibitions. The DVD will show continuously in the orientation room and be included with the teacher packets.

Guidebook

FGM will produce a sixteen-page *Guide to the House* to escort the visitor through the Florence Griswold House as well as the surrounding historic site, the grounds and gardens, and the Chadwick Studio—the studio of an American Impressionist acquired by the Museum and moved to the site in 1994. This Guidebook will be a personalized tour of the site and include: the genesis of the Lyme Art Colony, a biography of Miss Florence Griswold, a room by room tour of the House, a history of the gardens and grounds from Lyme Street to the Lieutenant River, a tour of the artist studio of William Chadwick, a fold-out map of the site, a schematic to identify the painted wall and door panels in hallway and dining room, and a template to identify the key personalities depicted in "The Fox Chase" overmantel painting.

The *Guide to the House* will be printed in English and Spanish (to help reach Connecticut's growing Hispanic audience), as well as a large-type format (to accommodate our senior audiences). It will be available at the admissions desk and at the Griswold House for a nominal donation. It is designed to be used on-site during a visit, but will also have value as a post-visit resource/souvenir for repeated study.

Teacher Packets for Pre and/or Post Visit

The newly interpreted Griswold House as a boarding house for artists will continue to be a destination for Connecticut school children studying local history, American history, visual arts and humanities. The five interpretive themes align with a multitude of the State curriculum goals and standards for Connecticut. The Museum will produce a new Teacher Packet *Once Upon a Canvas: The Story of Miss Florence and the Artist of Old Lyme* that outlines the history of the Museum and site, provides both pre- and post- field trip activities for grades K-12, in addition to lesson plans that connect to the five interpretive themes to be used in the classroom. The Teacher's Packet will include slides/transparencies and color copies of key objects, historic figures, reinterpreted rooms, background information, a copy of the orientation DVD, tour topic areas, a discussion questions, a timeline, a glossary of terms, resource lists and websites for further study, and master copies of worksheets. This packet will also have a component that directs learners to the educational component of the Museum's website where additional lesson plans, developed in the IMLS funded Learning Opportunities project, will be available for students and teachers to broaden their understanding.

2. Grant Program Goals

Sustaining Cultural Heritage

Presenting the Past: Interpreting America's Home of Impressionism will, for the first time, provide diverse audiences with an immersive experience of an American art colony. The closely related interpretive materials will convey the richness and depth of a historic site associated with American art, where artists boarded, recreated, and produced art in a communal environment. In doing so, it directly supports virtually all components of the Sustaining Cultural Heritage goal of IMLS, including "artistic and historical artifacts and content," scholarly and popular publications," and "exhibit planning, design, and implementation." FGM has a unique opportunity with this project – to link our understanding of boarding house life with the physical making of art, the landscape as subject of this art, and the works of art themselves. Guided by five overarching themes, the interpretive materials will seek to interweave these elements into an accessible whole. The interpretive materials will provide meaningful contexts for both the art and history of the Lyme Art Colony and help to broaden the understanding of the art colony movement in America. By placing regional subjects into larger historical contexts, audiences will be stimulated to learn in diverse ways about topics that touch on American art and culture. This concept is central to IMLS' Sustaining Cultural Heritage goal.

Unlike temporary exhibitions, this project will be available on a year-round basis for years to come. Importantly, these interpretive materials are designed to communicate in various ways: visually and aurally through an orientation film, in written, published formats for both general and specialized audiences, and verbally through personal interactions with trained docents. In its entirety, *Presenting the*

Past has extraordinary potential to build on the Museum's strengths to reach a broad and diverse audience now and well into the future.

3. How the Project Fits into Strategic Plan and Mission

This project will help to build institutional capacity and is critically important to the Museum fulfilling its mission *to inspire and educate a diverse audience on Connecticut's art history, and landscape, with special emphasis on the Lyme Art Colony*. Years in planning and preparation by both staff and Board members, this project is the Museum's highest priority. It is the culmination of the Museum's Strategic Plan and Capital Development Plan. The project is based upon a systematic step-by-step program of research and guided by a team of highly respected experts working with the Museum's professional staff.

Contributing to the successful realization of this project are the following planning and research efforts:

- Master Site Plan, 1998
- Archaeological Study of the Lyme Art Colony, 1998
- Five Year Plan Strategic Plan, 2000- 2005
- Florence Griswold House Interpretive Plan, 2001 (See Appendix C for further detail.)
- Historic Structures Report for the Florence Griswold House, 2002
- Furnishings Plan for the Florence Griswold House, 2003 (See Appendix B for further detail.)
- Florence Griswold Museum Visitor Survey 2002- 2003 (See Appendix D for further detail.)

The results of these extensive studies and planning exercises have been discussed at the Board level and incorporated into every aspect of this project and will contribute greatly to the success of this project.

Education is a key component of FGM's mission and this project is fundamental to the visitor experience. The visitor will learn in greater depth and from multiple perspectives about the Museum's core story of the Lyme Art Colony, its significance to the history of the region, and its contribution to American art. It will also increase access to the Lyme Art Colony collection for the general public and scholars. In addition, the Museum will achieve consistency with the resources available on the website and on site. These components will compliment each other to reach a broad and deep audience. Bringing new audiences to the Museum is also a critical component of its mission. This project, designed to reach out to a broad and diverse audience, will transform the visitor experience and is central to this endeavor.

4. Strategic Plan: Process and Financial Resources

The Strategic Plan 2001-2005 was developed following a two-day retreat attended by the Board of Trustees and staff leaders to discuss FGM's mission, and its role as a historical society and art museum. Guided by the retreat, a new Strategic Planning Committee embraced its assignment to prepare the Strategic Plan. This process invigorated the entire Museum, its staff and volunteers. The Strategic Planning Committee continues to meet regularly to assess the progress on the current plan and to begin consideration of a new plan to guide the institution beyond 2005.

The restoration and reinterpretation of the Griswold House is a major component of the Strategic Plan and lays the groundwork for *Presenting the Past*. The House and its invaluable collections are at risk from inadequate climate control, fire protection and security systems. The nature of the threats to FGM's collections are potentially devastating, and to lose the House and its collection would mean an important part of our region's art and history would be gone forever. Based upon recommendations from a comprehensive Historic Structures Report, FGM has set upon a course of action to mitigate these threats. FGM will stabilize the building's envelope to mitigate water infiltration, install a new geo-thermal climate control system to minimize fluctuations in relative humidity and temperature, upgrade security and fire suppression systems, and conserve panel paintings on walls and doors. FGM is fortunate to have received funding from foundations, government entities and many individual donors. For example, a \$750,000 grant from the State of Connecticut and \$510,772 grant from the National Endowment for the Humanities for stabilization of the House and its collection were received in 2004. In addition, the Henry Luce Foundation contributed a \$100,000 grant for the documented refurbishing (i.e. the acquisition of historic furnishings, wallpapers and floor treatment) of the House. These awards serve as an important endorsement of the Museum's accomplishments to date and its plans for the future. Each will support the realization of the public presentation of the House as a boarding house for artists, c. 1910.

The Museum has thoughtfully planned to ensure the financial viability of the organization during this period of tremendous growth. Over the past six years the Museum successfully raised funds through a major Capital Campaign to support the Strategic Plan. Having raised over \$15 million, FGM is well on its way toward meeting its goal of \$16 million. Currently, the Museum is debt free. This is a significant accomplishment considering that major capital improvements have been made over the past several years. The Museum implements a detailed budget process where each department head is responsible for managing its own budget and is held accountable for operating within this budget. As a result, FGM has operated with a balanced budget for the past several years.

5. Appropriateness of Project For Institution, Audience

FGM is located in Southeastern Connecticut, a shoreline community of 8,600 residents (towns of Lyme and Old Lyme). While drawing a national and international audience, FGM primarily serves a 27-town region with a population of 300,000, and over 749 square miles. In the region, 93% of the population is Caucasian; 4% African-American; 3% Hispanic; 2% other; and 1% Asian. FGM has cultivated strong relationships with Old Lyme's three closest metropolitan areas—New London, New Haven, and Hartford – as well as rural local towns. Since Connecticut continues to experience rapid growth in their Hispanic population, the Museum makes every effort to attract and serve this audience. For example, staff works closely with leaders of the Centro de la Comunidad in New London, Connecticut to ensure that Hispanic families have access to FGM.

The Museum's audience consists of four target populations - area residents, visitors to Connecticut, group tours, and the educational community including teachers and students K-12. This project is intended to reach all four target populations. The Museum will use its extensive network of contacts within these markets to promote the new presentation. Just as the Museum experienced a tremendous increase in attendance in the year following the opening of the Krieble Gallery, the Museum expects attendance to increase dramatically when the restoration and reinterpretation is complete.

The Museum continuously assesses its audience needs and expectations through comment cards, guest comment books located in the House, the gallery and on line, and feedback from staff, volunteers and scholars. FGM administered 2,286 visitor surveys in conjunction with the opening of the Krieble Gallery in 2002-2003. As a result of this survey, the Museum learned that Griswold House continues to be a centerpiece of the visitor experience. With the opening of the Krieble Gallery in 2002, the Museum believed that the Gallery might overshadow the House. But in fact the opposite is true. Visitor feedback reveals that the House is still the highlight of the visitor experience. Because the House is so vital to the Museum experience, this project is the Museum's highest institutional priority. Continued evaluation will help the Museum identify and understand visitor preferences pertaining to the Griswold House and historic site. For example, a current display in the House outlines the reinterpretation plans and asks visitors to write their reactions in a comment book. The Exhibition Team then discusses these comments.

6. Project Resources: Time and Budget

The Museum is committed to allocate the resources (both financial and staff) to successfully complete this project. FGM has had extensive experience administering IMLS and other federal, state, and foundation grants. It exercises good budgeting practices, and successfully meets project objectives on time and on budget. FGM's costs were developed by its Director of Finance and reviewed by the Director. The budget for this project is based on competitive quotations and actual costs wherever possible. FGM's costs were developed by its Director of Finance and reviewed by the Director. FGM has a cost accounting and project management system in place to track expenses and has carefully considered the time and resources necessary to successfully complete this project. FGM is committed to this project as an institutional priority and will secure the necessary matching funds.

This project is perfectly timed to coincide with the associated project to stabilize and restore the Griswold House. In order to restore the House in the most efficient and cost effective manner, the House will be closed to the public from May 2005 until June 2006. Beginning when the House is closed in August 2005, Museum staff and outside professionals will implement *Presenting the Past* - developing and producing the interpretive materials included in this project. All interpretive materials will be ready for installation and implementation before the House reopens in June 2006. The interpretive materials

will go through a thorough evaluation in the months following the opening. (See Schedule of Completion for further detail.)

7. Project Resources: Personnel and Technology

The Museum's interpretive team includes the following staff members:

Jeffrey Andersen has served as Director of FGM for over 25 years. Andersen is an expert on American Impressionism and the Lyme Art Colony, having authored numerous publications and lectured extensively on the subject. Under his direction, FGM has evolved from a seasonal attraction in the mid 1970s with a \$30,000 operating budget and visitation of under a thousand, to a year-round *National Historic Landmark* Museum with a staff of 20, an annual operating budget of over \$1.4 million, and visitation of over 50,000. He will lead the interpretive project team to oversee this project.

David D.J. Rau is Director of Education & Outreach at FGM. Involved with museum education for the last 14 years, Rau has experience in docent training and historic and artistic interpretation. Rau will oversee development of the interpretive and educational content, including the tour script, exhibition text panels and orientation video.

Dr. Emily M. Weeks is the Curator of American Art at the Florence Griswold Museum. She received her Ph.D. in the History of Art from Yale University in 2004. Weeks will support the creation of interpretive materials, serving as a scholarly resource and as editor of the tour script.

Liz Farrow is the Museum's Research Associate. She is leading the Museum's digitization of collections and archives resources, funded in part by the IMLS Learning Opportunities project. She brings a wealth of experience in technology and will be available to assist this project in accessing digitized images and primary source materials and converting them to formats useful for this project.

Mollie Clarke is the Museum Educator. Working with teachers, she will assist the Director of Education in the development, testing and implementation of teacher resources.

Tammi Flynn joined FGM as its first Director of Marketing and Outreach in April of 1999, and has made great strides in publicizing the Museum and its programs, and developing strategies to attract new and underserved audiences. Flynn is responsible for developing and implementing a national marketing strategy for the Florence Griswold House.

Outside resources include:

Lyn Bell Rose has twenty years of experience in museum graphic design and has worked with a number of leading institutions such as the Yale Center for British Art. Under the direction of the Director of Education, she will be responsible for all aspects of designing the 16-page guidebook.

Jeanne Newman is an independent producer with a proven track record for producing documentaries for such clients as PBS and Connecticut Public Television. Under the direction of the Director of Education, she will produce the orientation video.

Consulting Scholars: Five consulting scholars will work closely with the interpretation team to guide FGM in the reinterpretation. They will participate in initial meetings, write summaries of their suggestions, and respond to the interpretive materials that are developed by the team members. They will also furnish bibliographies related to the interpretive themes. Scholars Susan Larkin (Artists Colonies), Tom Denenberg (Colonial Revival), Jackie Haley (Historic Interpretation and Furnishing Plan), Hildegard Cummings (Lyme Art Colony) and Carolyn Goldstein (Boarding Houses, American Women and Work), were selected for their scholarship, published writings, and interest in participating in this project.

Technology

The Museum has the technical resources needed to successfully implement this project. Currently, FGM has a fiber optic network that supports 23 workstations spread out over four buildings on the original 11-acre Griswold estate. The leadership of the organization understands the value of upgrading the Museum's technology systems and continually seeks innovative ways to use technology to further its mission.

Project Budget Form

SECTION 1: SUMMARY BUDGET

Name of Applicant Organization Florence Griswold Museum

IMPORTANT! Read instructions on pages 3.4-3.5 before proceeding

DIRECT COSTS

	IMLS	APPLICANT	TOTAL
SALARIES AND WAGES	-	43,196	43,196
FRINGE BENEFITS	-	6,911	6,911
CONSULTANT FEES	5,000	-	5,000
TRAVEL	-	-	-
MATERIALS, SUPPLIES & EQUIPMENT	39,786	-	39,786
SERVICES	-	-	-
OTHER	-	-	-
TOTAL DIRECT COSTS	\$ 44,786	\$ 50,107	\$ 94,893
INDIRECT COSTS	\$ -	\$ -	\$ -

TOTAL PROJECT COSTS	<u>\$ 94,893</u>
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AMOUNT OF CASH-MATCH \$ 50,107

AMOUNT OF IN-KIND CONTRIBUTIONS-MATCH \$ -

TOTAL AMOUNT OF MATCH (CASH AND IN-KIND CONTRIBUTIONS)	<u>\$ 50,107</u>
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AMOUNT REQUESTED FROM IMLS, INCLUDING INDIRECT COSTS **\$ 44,786**

PERCENTAGE OF TOTAL PROJECT COSTS REQUESTED FROM IMLS 47.2%
(MAY NOT EXCEED 50%)

Have you received or requested funds for any of these project activities from another Federal agency? (please check one) ☐ Yes ☒ No

If yes, name of agency

Amount requested

Project Budget Form**SECTION 2: DETAILED BUDGET**Year ☒ 1

Budget Period from

August 1, 2005 to July 31, 2006

Name of Applicant Organization Florence Griswold Museum

IMPORTANT! Read instructions on pages 3.4-3.5 before proceeding

SALARIES AND WAGES (PERMANENT STAFF)

NAME/TITLE	No.	METHOD OF COST COMPUTATION	IMLS	APPLICANT	TOTAL
██████████	(1)	10% time		9,100	9,100
██████████	(1)	10% time		5,500	5,500
██████████	(1)	20% time		11,400	11,400
██████████	(1)	10% time		2,596	2,596
██████████	(1)	20% time		4,600	4,600
██████████	(1)	10% time		5,000	5,000
TOTAL SALARIES AND WAGES			\$ -	\$38,196	\$38,196

SALARIES AND WAGES (TEMPORARY STAFF HIRED FOR PROJECT)

NAME/TITLE	No.	METHOD OF COST COMPUTATION	IMLS	APPLICANT	TOTAL
██████████	(1)	20% time		5,000	5,000
██████████	()				
██████████	()				
██████████	()				
TOTAL SALARIES AND WAGES			\$ -	5,000	5,000

FRINGE BENEFITS

RATE		SALARY BASE	IMLS	APPLICANT	TOTAL
16 %	of	43,196		6,911	6,911
%	of				
%	of				
TOTAL FRINGE BENEFITS			\$ -	\$ 6,911	\$ 6,911

CONSULTANT FEES

NAME/TYPE OF CONSULTANT	RATE	NO. DAYS ON PROJECT	IMLS	APPLICANT	TOTAL
██████████	\$250/day	4 days	1,000		
██████████	\$250/day	4 days	1,000		
██████████	\$250/day	4 days	1,000		
██████████	\$250/day	4 days	1,000		
██████████	\$250/day	4 days	1,000		
TOTAL CONSULTATION FEES			\$ 5,000	\$ -	\$ -

TRAVEL

FROM/TO	NUMBER OF PERSONS DAYS	SUBSISTENCE COSTS	TRANSPORTATION COSTS	IMLS	APPLICANT	TOTAL
██████████	() ()					
██████████	() ()					
██████████	() ()					
██████████	() ()					
TOTAL TRAVEL COSTS				\$ -	\$ -	\$ -

Project Budget Form

SECTION 2: DETAILED BUDGET CONTINUED

Year ☒ 1

MATERIALS, SUPPLIES, AND EQUIPMENT

ITEM	METHOD OF COST COMPUTATION	IMLS	APPLICANT	TOTAL
Guide Book	Quoted price	16,891		16,891
Orientation Film	Quoted price	10,720		10,720
Interpretive Panels	Quoted price	5,800		5,800
Docent Training Handbook	Quoted price	975		975
Teachers Packet	Quoted price	5,400		5,400
TOTAL MATERIAL, SUPPLIES, & EQUIPMENT		\$ 39,786	\$ -	\$ 34,386

SERVICES

ITEM	METHOD OF COST COMPUTATION	IMLS	APPLICANT	TOTAL
TOTAL SERVICES		\$ -	\$ -	\$ -

OTHER

ITEM	METHOD OF COST COMPUTATION	IMLS	APPLICANT	TOTAL
TOTAL COST OF OTHER		\$ -	\$ -	\$ -

TOTAL DIRECT PROJECT COSTS	44,786	50,107	94,893
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INDIRECT COSTS

Check either item A or B and complete C. (See section on Indirect Costs, page 3.5.)

Applicant organization is using:

- ☐ A. An indirect cost rate which does not exceed 15 percent of modified total direct costs charged to IMLS.
- ☐ B. Federally negotiated indirect cost rate (see page 3.5.)

Name of Federal Agency Expiration

Date of Agreement

Rate base Amount(s)

% of

=

IMLS

APPLICANT

TOTAL

C. Total Indirect Costs

\$

\$

\$

-

Budget Justification

In House Staff

Salaries and Wages This Museums for America project utilizes a team of professional staff members working with project consultants over. Because the goals of this project so closely relate to FGM's strategic and operational plans, staff activities will be carried out as part of their regular responsibilities. The following outlines the specific roles of each staff member:

████████████████████ will monitor overall project development with respect to the furtherance of broad institutional strategic goals. He will assure that project results are communicated effectively to all of FGM's constituencies, including the Board of Trustees, political leaders, community leaders, and stakeholders in the Museum's future. He will also serve as a member of the interpretive team.

████████████████████ will serve as Project Director. He will oversee development of the interpretive and educational content, including the tour script, exhibition text panels and orientation video.

████████████████████ serve as a scholarly resource and as editor of the tour scripts.

████████████████████ will assist in accessing digital images and primary source materials.

████████████████████ will assist in developing, testing and implementing teacher resources.

████████████████████ will be responsible for publicizing the exhibition and help to evaluate its success with the public according to outcome-based evaluative expectations.

Outside Resources:

Prices for consulting scholars are based on five scholars at four days each at \$250 per diem.

Prices for design and printing of the guidebook, production of orientation DVD, design and production of exhibition text panels, design and printing of docent training handbooks, and design and production of teacher packets are based on actual quotes obtained through a competitive process.